Join in and Celebrate

SACRED DANCE GUILD

newsletter JOURNAL newsletter

Spring Issue (May) 1982-83 Vol.XXV No. 3

Dear Members,

Not long ago, I received a phone call from a man in Philadelphia, who had seen an ad about the Sacred Dance Guild in a magazine. He was looking for dancers for a Christian musical production. It was exciting to be able to help him with names of people in Pennsylvania who could be a resource. I used my new membership directory! In a separate mailing, you will receive one of these directories. It is our hope that you will contact people in your area and develop a strong network of support for sacred dance. It would be nice to include a section on special talents in the next directory---names of those members who would be willing to give workshops, concerts, share dance or therapy techniques, etc. Think about what YOU would like to see included!

Speaking of gifts...not long ago I received a letter from someone who thought that maybe it was time to give up their SDG membership because they were getting too old to perform. This same person was going the next week to a conference of religious educators and was to do an evening of congregational dance! What a wonderful opportunity to share!! Each of us is involved in sacred dance in a unique way and that involvement will vary from time to time. Do remember, too, that your membership in SDG is also a support of the religious arts. Your money is used to send information to dance departments, seminaries, liturgy commissions and more. YOU are an important part of sharing the gift of dance, simply through your membership.

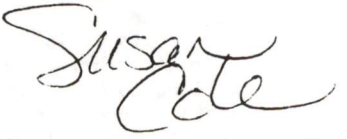
Speaking of sharing the gift of dance.....Tinka Tarver(TX) wrote that her company is not performing now but she is

very involved in dance therapy; Joan Sparrow (MA) was working on a way to get dance at a national meeting of her church, even though it will be held on the opposite coast; Bonnie Eddy and Celebrate Life dancers (OR) so impressed their bishop at a recent service that they have been asked to dance at their state conference; Body and Soul Co. reached out to many of you on their recent national tour. Whether by ourselves, with a dance group in our local setting, or as a member of a dance company, we each can reach out in our own way.

The 25th Anniversary Festival is coming soon!! The annual business meeting will be held during this week in Berkeley and it is important that each of you have the opportunity for input. For this reason, an agenda for the meeting will be sent out along with an annotated ballot and an evaluation form. We are pleased to announce that four full tuition scholarships were awarded for the Festival. Look for more information in this issue of the Journal.

Best wishes to you all for a healthful and enriching summer. Remember, as you travel or come into contact with new people in music, churches, drama, or camps, be sure to let them know about the Sacred Dance Guild. What publications do you know of that might be a good place for an article or an ad so that people like the man from Philadelphia may know of us in SDG? And to the more than 170 of you who will be in Berkeley---it will be great to spend a week together!

Peace of the Lord be with you,



The scholarship committee was overwhelmingly impressed with the twenty-four highly qualified candidates from every part of the country who applied for this year's tuition scholarship to the 25th Anniversary Festival. Four scholarships were awarded. The recipients are Janet Skidmore of Chicago, Illinois; Sarah Quie of St. Paul, Minnesota; Donna Hollis of Eureka Springs, Arkansas; and Susan Degener of Seattle, Washington. Congratulations to each of you!

Three people formed the Scholarship committee. The selections were made based on current involvement in sacred dance and how the experiences at the festival could be shared by the recipients with others in their regional area. Many thanks to Carla de Sola, Carolyn Moon and Susan Gunn, who chaired the committee, for their many hours of work on the selection process.

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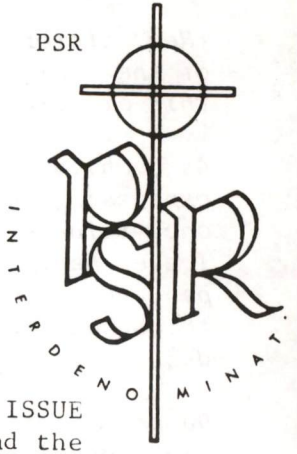
CENTERFOLD 25th ANNIVERSARY PSR

PACIFIC SCHOOL
of RELIGION
BERKELEY, CA. 94709



EDITOR'S NOTE: DEADLINE FOR THE NEXT ISSUE of the JOURNAL is AUGUST 15 to 30! And the THEME is Music Used or Chosen for Sacred Dance OR If Music is Used, How is it Chosen?

SACRED DANCE GUILD

JOURNAL

Editor's Note: This issue of the JOURNAL will contain the last of a series of articles instead of a central theme. Several will "prelude" the 25th anniversary of the Sacred Dance Guild celebration!

A HALF CENTURY OF SACRED DANCE
A personal remembrance
by Reverend Robert A. Storer D.D.

(Rev. Storer, S.D.G. member and officer and one of the early liturgical dancers, contributes this article in celebration of the 25th year.)

As a child, at least seventy years ago, I enjoyed expressing myself through movement. My mother once told me that I danced every temper tantrum I ever had. It has been natural for me to accompany my speech with gestures. I sense movement throughout my body whenever I hear music of any description.

Dance of every kind has interested me. During my High School and University days I taught ballroom dancing to young people.

Dancing as a form of religious expression came into my consciousness in Chicago where I was studying for the Unitarian ministry at the University of Chicago and the Meadville Theological School. The minister of the Unitarian Church on campus was very much oriented to the arts. Dr. Von Ogden Vogt has written books on worship and the arts. Erika Thimey, a dancer from the Mary Wigman School of Modern Dance in Germany had come to Chicago to teach. She was a philosophically and religiously oriented dancer. She approached Dr. Vogt about having a Christmas Dance presentation. He was impressed with her spirituality, her experience and her creativity. So it was that on December 18, 1932, fifty-one years ago, that Erika created, directed and danced in a service making use of the young people from the church and the neighboring theological school. It was done to Bach-chorales with dancers proceeding up the aisles to join Erika dancing the part of Mary in the chancel. I was delighted to be a participant. This was favorably reviewed by the press.

Thereafter a class was formed in modern dance at the church with an emphasis on sacred interpretation. Erika thereafter introduced sacred dance in other Chicago churches, at youth conferences on Lake Michigan, and in the Brooklyn, N.Y. Unitarian Church. In 1934 I arranged to have Erika direct and dance in a program in my home church in Waltham, Massachusetts. Kenneith Gesner was the minister and was most responsive to the idea. It was at that time a pioneer effort in one of Boston's churches. The newspapers made an issue of it. Front page articles were headed by such phrases as: "May Dancers Pirouette in Boston's Historic Churches?" and "Barelegged Girl Will Dance at a Religious Service". The minister was besieged by requests to have the thing cancelled. His answer was "No". The publicity created such interest that two services had to be given on Sunday evening. The yard of the church

was filled with people waiting for the repeat performance. For several days after the service, the newspapers printed reviews and letters (from people) to the editor both favorable and unfavorable. One review stated it this way: "There was very little to suggest that this was a Christian Church service. People saw a young woman whirling about so wildly that her bare legs were completely visible." Another critic labelled it "vaudeville." A minister, very much impressed with this new form of worship, expressed his feelings in this manner: "Dance demands discipline; so does worship. Let us make use of all the arts to glorify God." At the time of my approaching graduation from theological school, I decided to write my thesis on "Dance As Sacred Ritual". Two years were spent in doing research. I investigated primitive dance rituals, dancing in Old Testament literature, its use in early Greek and Roman rituals, problems with dance in the early Christian Church and its survival in worship of the Catholic Church, especially in Spain making use of dancing choir boys.

I was ordained in 1937 at the old First Parish Church in Dorchester, Massachusetts. My first Christmas I decided to do a Masque making use of stylized movement. I called the group a Motion Choir. The word "dance" would have shocked some of the old time members. The movements were simple. The shepherds in long green robes carried wreaths which they moved in time to the music. These were young men in my High School class. Mary and the angels actually made dance movements up the aisle. Comments were most favorable. I formed a Motion Choir of young girls, who danced to words from Scripture, to Anthems and Hymns at special services such as Easter, Thanksgiving and Christmas.

At this time I heard from Margaret Fiske Taylor who had been doing a great deal on sacred dance

in Hanover, N.H. and across the nation. She had heard about my pioneering work in the Boston area. In 1950 I became the minister of the Winchester, Massachusetts Unitarian Church where I started another Motion Choir. Only one lady parishioner objected. She put on smoked glasses while the young people danced. At this time I was in touch with Ted Shawn. We had two things in common: religion and dance. He came to Boston on several occasions to conduct workshops in sacred dance. At one time Ruth St. Denis spoke at an evening service at my church explaining her long history of involvement in this field. Other people came into my life at this time, people who were experimenting with dance in their churches: Mary Jane Wolbers, Ruth Rayton Ford, Helen Borngesser, Dorothy Creed, Joan Sparrow, Virginia Huffine, Jeanne Saunders and Heather Keen. Churches they represented were: Methodist, Congregational and the Boston University Marsh Chapel. We formed an alliance and by 1956 the Eastern Regional Dance Choir Association was formed. We held workshops in the Boston area and in New York city, making use of Erika Thimey, Ted Shawn and Mary Anthony as leaders. We grew. The various choirs were called Liturgical, Ecclesiastical, Rhythm, Motion, and finally Sacred Dance. By 1958 Ted Shawn held a number of Sacred Dance workshops at Jacob's Pillow where his Dance Festivals were held every summer. I was most happy to be a participant and to become involved in one of his concerts with Ruth St. Denis as an announcer of the programs. At this same time 1958, the Sacred Dance Guild Incorporated was formed. It delighted me to realize that it was an interfaith enterprise with Jewish, Catholic, and Protestant churches involved and active in sacred dance. Seventeen years ago the membership list included at least twenty-five states with a membership of over two hundred. Currently I am told the membership list has more than doubled.

It has been a constant source of pride and wonder to me that this art form has been revived in the services of religion. I have spoken at a few of the workshops in this area and have kept in touch with many people involved in perpetuating this form of spiritual expression. My most recent experience has been a beautiful service of worship in dance at a liberal Synagogue in San Antonio, Texas, where members of the Avodah Dance Ensemble from New York City performed with a young Rabbi as the leading male dancer. It was beautifully done. Also, at the Concord Massachusetts First Parish, I spoke at a Forum on Sacred Dance followed by a moving dance service presented by dancers Joan Sparrow, Gloria Castano, Eva Herndon, Sybille Volz, Jeff Workman, Jary Yoos and Sylvia Gold. It was very well received. What a joy to know that this is going on. I cannot relate all the activities of the current Sacred Dance Guild, Inc.

I am retired and have been travelling for the past twelve years. However, Margaret Fiske Taylor has done a remarkable job in writing up the history of Sacred Dance in America from the beginning to the present. The article appeared in a recent issue of the Sacred Dance Journal. It thrilled me. Permit me to close my brief account with a quotation from "The Dance of Life" written by Havelock Ellis in 1923.

"Dancing as an art, we may be sure, cannot die but will always be undergoing a re-birth. Not merely as an art form but also as a social custom it perpetually emerges afresh from the soul of the people. Dancing has forever been in existence as a spontaneous custom, a social discipline. Thus it is, finally, that dancing meets us not only as love, as religion, as art, but also as morals." So be it.

FIFTY YEAR BACKWARD LOOK
by Forrest Winston Coggan

(Forrest Coggan, S.D.G. Honorary member and former director, contributes this article in celebration of the 25th year. It is in the form of a letter to the editor.)

I was delighted to read Margaret Taylor Doane's summary in her 75th year and inspired to add a few historical notes, grateful that she mentioned my name among the multitude of her acquaintance. It's wonderful to have early activity documented in the SDG newsletter - a research source for others who follow in later years. (25 years of the SDG. It just doesn't seem possible. Congratulations to all!)

The influence of St. Denis and Shawn can't be overemphasized, I am sure, since so many of the "pioneers" were touched by their dedication, broad study and widespread performance. I'm sure that Mary Jane Wolbers would agree. How fortunate we were to have them as "mother and father."

In 1932 my sister Nadine and I were performing "Evolution of Prayer" (mentioned by Margaret) from the Denishawn, and "Jacob's Ladder" from Shawn, brought to us by his student, Virginia Holm. There were numerous dances from the Men's company (and music) which became a regular part of our life. We had first been exposed to this in their tours in 1931, but it wasn't until 1945 that I actually studied (after brief visits) at Jacob's Pillow. Shawn helped me get dance credits at Mich. State College.

This intimate experience with the thinking of St. Denis and Shawn had come to us after 4 years of creative dance, encouraged by our mother -

herself a musician and educator. We were busy in Protestant churches.

It was also in 1945 that I entered the Martha Graham school in NYC and spent even more time "hanging around' Kathryn Dunham and her Afro-Caribbean company. There were also classes at the American School of Ballet, etc.

Although I had created small compositions of religious nature for churches, the first sizeable challenge came in 1947 when, with the orchestra under the baton of Alexander Schuster and dancers under my direction, we staged Bernstein's "Jeremiah Symphony" at MSU auditorium. Leonard Bernstein had worked long and hard on this music, so close to his heart at the beginning of his career and was glad to have someone else share his inspiration.

Near the close of that year I was invited to California to participate in a St. Denis concert at Oakland, where I performed Shawn's "Camel Boy" the St. Denis "Batik Vendor" and my own "Ptolmaic" so you can see the debt I owe them is great.

I then continued with the Society of Spiritual Arts in Los Angeles with Miss Ruth and her friends Elyse Robert and Sarah Stoker choreographing religious materials for the regular services, and discovering friends I still hold dear to this day. And a book needs to be written about this.

Far Eastern Religions held my attention from 1948-1958. And it was during this time that Nelle Wiley arranged for me to succeed her as director of the Drama Workshop of the First Congregational Church of Los Angeles - a flourishing program of chancel and workshop dance-dramas manned by both professionals and amateurs -

the largest training ground for Sacred Drama in the country equalling the Secular Drama mecca of the Pasadena Playhouse. One of the first collaborations there was Gustov Holst's "Coming of Christ". "In the Beginning" a choral ballet using the Copland music followed among others. A truly enriching experience, although the life of the Workshop was drawing to a close.

The Church was the largest Congregational church in the country, and the largest church of any denomination on the West Coast at that time. It was only natural that this great tree that Nelle Wiley had developed would ripen to the point that it would scatter its fruit to many other chancels, starting dance fires in other congregations in Los Angeles, Hollywood and beyond. (It was during this time that Drid Williams was in the Northwest, I believe, according to later conversations with her as we taught at Univ. of Wis.)

Besides heading this program in its later years, I also found myself a scholarship student with the Lester Horton Dance Theatre in the companionship of Bella Lewitsky, Alvin Ailey, Carmen DeLavallade and many other gifted dancers and choreographers. It is strange how these influences stirred many conflicts and resulted in growth for me. Wonderful.

A natural step took place when I met Eskaterina Slavina and was drawn into authentic classical dance of the Far East resulting in our touring company years later operating out of Columbia Lectures in NYC. Miss Ruth was again responsible with the first of these contacts - Devi Dja, Japanese and Chinese teachers, Bharata Natyam performers, and all others who contributed to the life of ToYoZa, Theatre of the Far East which rested eventually on the shoulders of Petra Chan, Jarrett Green, James Barnett and myself (as director) during its national outreach.

(There was two years in the Armed Forces, a detour to Japan, in this period, but that didn't mean a stop to the dance aspects. That's a story all of itself, again filled with friendships made under rare circumstances.)

In the years of 1960-64, on the staff of Univ, of Wis., I proposed a repeat of Bernstein's "Labyrinth" (Age of Anxiety) with encouragement from Jerome Robbins and the composer, or a new work suggested by Howard Hanson using his "Sinfonia Sacra" based on the Resurrection according to St.John. The latter came to life and stayed onannual tour for several seasons. It still brings fond memories to those faithful who long lived with it. Someday I hope it again is reborn, and there is talk of that at Central Mich. Univ.

It was also in the '60's that I was first invited to teach for the Sacred Dance Guild. Trips to the East Coast from my home in Michigan had become common since I was serving on several national organization boards--and most held workshops and conferences in the east.

It was during that first time for the grand people of the Guild, especially Virginia Lucke, that I proposed the themes for workshop compositions entitled: "Upon This Hill" "Embattled Heart" and "X Marks the Spot" which resulted in obvious approaches ranging widely from literal to abstract impact.

Through most of these years I was aware of the activities of Margaret Taylor, having worked with her father Dr. Palmer at First Church in Los Angeles at which time I had exchanged letters with her in New England. But it wasn't until 1966 (while artist-in-residence in theatre & TV) at Ohio U. in Athens that I had the

uncommon pleasure of living near her and working with her. It was also in her Athens home that I finally met her dear mother Mrs. Palmer.

Somewhere during my teaching at various colleges and community dance centers my now familiar approaches to expressive form developed. "Magnetic Polarities" and "Tensional Gradients" became the key to communicating both external and internal struggle, growth, and vision. Many have encouraged me to write a book on the subject, but to date none has emerged.

My contact with Mary Wigman was limited to her attendance at a Milwaukee performance of "Sinfonia Sacra" after which she (with her cane) went to each cast member to express her gratitude - a truly magnanimous gesture. So my ideas didn't come from that school. And it was only after these subjects had solidified in numerous workshops that I became intimately acquainted with Labanotation and Effort-Shape through LaRainne Jones (a principal in the present Teatro Internacional). And I never studied with Doris Humphrey or her students, although many well-known teachers and choreographers with whom I have studied said my work reminded them of her. Strange.

All I can say is that, somehow in that common root of human expression, that root that Miss Ruth and Shawn were always searching out, I must have discovered the seeds that satisfied me with their importance. And then to have the opportunity to share those ideas with other sincere seekers, as with the professionals and laymen who come together in the Sacred Dance Guild, has been a fulfilling and enriching experience.

So many years - so many memories. Yes, it's a 50 year backward look. (And even though, Margaret, we haven't had much time together, I treasure the

vital continuity and invaluable publications you have brought to the life of American Sacred Dance development during my lifetime. The Lord bless you, always.) And you, too, dear Toni,

Forrest
2880 S. Locust, Denver, Colorado
80222 (I'm moving there shortly)

P.S. (Re: Teatro Internacional) My present creations of American Indian Dance-Operas with composer H.Owen Reed and the Theatre Rituals (from the Pawnee and Yaqui), one in collaboration with Syd Hodkinson and the other with Besmilr Brigham are all based in religious myth and religious practice. But there is no doubt that the deep and abiding interest in those ancient traditions of the First Americans and the form of the Far Eastern Theatre were triggered first by Shawn and St. Denis long ago. A great heritage for many American Dancers to honor.

LOOKING AT SACRED DANCE THROUGH THE "EYE" OF THE SACRED DANCE GUILD NEWSLETTER AND JOURNAL

by Toni' Intravaia

(Editor's Note: This article was written in 1980 for Mary Jane Wolbers for Focus, but although reviewed by Doug Adams was actually never used. It seems pertinent now.)

Each time, in recent years, that the Newsletter, now called the Journal, is printed the following is carried: "What is the Sacred Dance Guild? The Guild is an inter-faith, non-profit organization devoted to dance in worship. It functions as a clearing house for activities, and resources for leadership in sacred dance.

"The Sacred Dance Guild came into being in the mid-1950's as the Eastern Regional Dance Association. That group pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of the 'Sacred Dance Guild' and the Guild incorporated.

"The Guild's present international membership includes men and women and young people from Jewish, Catholic and Protestant traditions and from other faiths. Many members are dancers, dance directors, clergy, religious educational directors, and musicians as well as simply interested supporters.

"The Sacred Dance Guild promotes dance -- in ART, for creative discoveries of self and relatedness -- in RELIGION, for enriched experiences of corporate worship and liturgical community -- in EDUCATION, for creative and disciplined growth of the whole person - mind and spirit and body - in relationship with God and others."

With the above in mind, this article will concern itself with the growth of the Guild through various religions, through various people, through education. And this will be done using the Sacred Dance Guild Newsletter and Journal.

"Ted Shawn says, 'The duty of the artist is to shed light into the darkness of men's souls. Feel always that a charge is laid upon you--to send your audience away uplifted, joyous, stimulated to create, given courage to face burdens gaily. And you cannot express in movement anything greater or finer than you yourself are. First BE and then DO. Say, when you dance with Zarathustra: "Now there danceth a god in me."' (SDG Newsletter, May 1958)

The Fall 1958 SDG workshop was held at the South Congregational Church, Hartford, Connecticut while

the 1959 Fall workshop was held at the Unitarian Church, Peterboro, New Hampshire. Margaret Fisk Taylor, a pioneer in the sacred dance field, had a spring, 1960 workshop at the Cleveland Park Congregational Church, Washington, D.C. and at the Methodist Church, Arcadia, California. Mary Jane Wolbers, another pioneer in the Sacred Dance Guild, had a performance of "From Olivet to Calvary" at the New Paltz Methodist Church, New York.

Rev. R. A. Storer in the September 1969 Newsletter: "Note: This Space was blank when the copy was handed to me to have mimeographed, so I venture to fill it with one thought, a large one. Let us be sure that we truly share with one another. This is our greatest need. No one of us knows the final answers to our problems. No one of us has discovered the definitive way. We come from many backgrounds, many traditions. We are a kind of therapeutic community of workers in the field of religion, wherein we practice the highest values of our faith, especially a desire to help one another grow. Growth is the important thing. Constant evaluation, willingness to listen, a desire to experiment and a practice of loving patience withone another. Perhaps we will cultivate an old art form in religion that deserves to be renewed and redefined."

In the March 1961 issues of the SDG Newsletter worship services involving sacred dance were held in the Center Congregational Church, Manchester, Connecticut; Central Congregational Church, Fall River, Massachusetts; First Congregational Church, Darien, Connecticut; White Plains Community Church (Unitarian), New York; First Methodist Church, Grand Rapids, Michigan; Storrs Congregational Church, Storrs, Connecticut; Church of Christ, Hanover, New

Hampshire; Methodist Church, Athens, Ohio; Methodist Youth Workshop, Camp Asbury, Silver Lake, New York.

Ruth St. Denis received the Capezio Dance Award in 1961 and Walter Terry wrote the following: (reported in the March, 1961 SDG Newsletter) "The arms ripple skyward, pursuing trails made by sacred incense. With head held high, the Yogi strides forth toward the horizon of the soul's purity. Benediction rests within the gentle hands of the Goddess of Mercy. Before the throne of Osiris, the supplicant weighs her heart against the feather of truth. Cymbals crash to the Psalm's command, 'Praise ye the Lord in the dance.' Thus through the swiftly passing decades has Ruth St. Denis brought to the world's theatres, which are her temples, danced images reflective of man's search for divine enlightenment."

From October to December of 1961 Ruth St. Denis taught a Religious Dance Course at Adelphi College, New York which included the following: The Religious Dancer Prepares, The Body is the Living Temple, The Dance and The Traditional Arts of the Old and New Testament, Everything Begins with the Child, Motion Pictures, the Modern Means of Communication and How can the Arts best Serve Freedom in the World?

September, 1961's SDG Newsletter includes news that CBS-TV's Look Up and Live has commissioned more sacred dance from John Butler; that Lamp Unto My Feet, CBS-TV will include Deborah Zall's "Stained Glass Window." It further notes that The Methodist Monthly Magazine, Together August 1961 pictured the interpretive choir of the First Methodist Church on the first two pages.

Workshops continue, television adds material to its Sunday showings and Rev. Robert Storer is pre-

sented an honorary Doctorate in Divinity June, 1962. President Nils Wessell of Tufts University spoke in the citation of Reverend Storer's pioneering work in the field of sacred dance.

From the January, 1964 issue of the SDG Newsletter: The Annual Spring Festival of the Sacred Dance Guild was held at Hopkins Center, Dartmouth College, Hanover, New Hampshire May 18 with the June Institute to be held at Cazenovia College, New York in June. From the churches the Guild has grown to the use of the College gyms.. And Look magazine carried pictures and an article on Rev. Mr. Glenesk's dance activity "Rebel in a Brooklyn Pulpit". He danced and had dancers in his church.

At this point Margaret Fisk Taylor wrote (Jan. 1964 issue SDG Newsletter) "Do you realize that in this issue of the Newsletter which covers from coast to coast that these religious groups are mentioned as active: Church of the Brethren, Congregational (United Church of Christ), Episcopal, Jewish, Lutheran, Methodist, Presbyterian, Roman Catholic, Unitarian, and United Church of South India? Each one of us with our own light and consecration are pioneers in a truly ecumenical language!"

In the April, 1964 edition the spoken word and sacred dance is mentioned: Pat Sonen at the Unitarian Church in Middletown, New Jersey and Toni' Intravaia at the Unitarian Fellowship Hall, Carbondale, Illinois. Forrest Coggan presented "Sinfonia Sacra" in the chancel of the Lake Edge Congregational Church, Monona, Wisconsin. Beginning with this edition of the Newsletter, names of leaders in the field of sacred dance become synomous with various churches and dance choirs: Jindra Barkin, Liz Jefferson, Nels Anderson, Lynn Sherwood, Jud-

ith Bennett, Evelyn Broadbent, Louise Mattlage, Mildred Slier, Virginia Lucke, and with these names come various names for sacred dance choirs: Sacred Dance Choir, Motion Choir, Dance Group, Liturgical Dance Choir, Dramatic Movement Choir, Rhythmic Choir, Interpreting Choir, Worship Choir. Dancers of note in the period also come to attention as sacred dance leaders: Eleanor King with "Characters of the Annunication"; Mary Craighill with "Lost in the Stars"; Ruth Windfield Love with "The Creation, Fall and Incarnation Medieval Mystery Plays".

The September 1964 Issue noted that one of the workshops was held in conjunction with the Religious Arts Guild of the Unitarian-Universalist Association. At this time, too, is noted that more printed material is coming out on Sacred Dance. "Time for Wonder" and "Time for Discovery" from Margaret Fisk Taylor.

No longer is one worship service done by one person but many dances for many churches: Connie Fisher, director of the Sacred Dance Choir of California Western University, presented programs for more than 35 churches and religious organizations since founded five years ago at the university (September, 1965 issue). Much writing is being done: In an article <u>The World Opens</u> by Leda Canino she quotes poetess Muriel Rukeyser: "Nourish beginnings, let us nourish beginnings;/ Not all things are blest, but the / Seeds of all things are blest / The blessing is in the seed." The sacred dance finds reports from many lands: "The Sacred Dance: A Great Classical Art is Adapted to the Liturgy", India; "Sacred Dance in Christian Churches Throughout the World Today"; "Philippine Churches Sponsor a Festival of Arts" and "Sacred Dance in Japan, Hong Kong, India, Malaysia".

The May, 1965 SDG Newsletter listed Summer Conferences and Courses for the benefit of members and the September 1965 issue reports Louise Mattlege taking sacred dance to Hawaii and Japan and carries a report of the Special Committee on the Council's Role in the Field of Religion and the Arts as published by the Div. of Christian Life and Mission of the National Council of Churches.

The June Institute in 1966 had two classes of leaders: dance and religious with Noami Aleh-Leaf, Drid Williams and Jeanne Fuller, the former, and Rev. James G. Miller, Rabbi Milton Richman and Rev. Robert W. Sonen as the latter. Again an increase of books listed and summer conferences. The number of leaders and churches and choirs has increased from one page to nine.

Films on sacred dance and video tapes began to become available in 1966 by the professional dancer: for instance "Appalachian Spring" and "It is Well with My Soul".

Sacred Dance in New Zealand with Shona MacTavish, dancer-director from Dunedin, New Zealand was a feature of the January 1967 issue along with news of Daren L. Miller, pastor of the Dunellen Methodist Church, Dunellen, New Jersey with his presentation of "Scenes from the Last Days in the Life of Our Lord". Also a letter to the Editor from Patricia E. Akkerhuis, Protestant Women of the Chapel, came in from Germany.

With the May 1968 Newsletter came the news of starting chapters of dancers in areas. And Switzerland is added to the international list with Edith Holz.

"Emphases of Israelite Dances" by Doug Adams, Pacific School of Religion began a series of looking back into history to bring the past into the present was the highlight of the May, 1969 Newsletter.

Hong Kong makes its debut as an added international as reported by Rev. Manfred Berndt.

Sister Francesca, Servants of the Blessed Sacrament of Victoria, Australia and Margaret Stevens of Surrey England, joined us in 1973. The Sufi enter our group to add their "The soul sings, the spirit dances." And Canada has several sacred dance choirs joining SDG.

From this point on, numbers of members have increased. From this point on, quantity and quality of written material has increased. The Journal has indeed become the lifeline of the SDG members. Chapters have been organized within the Guild and they are thriving. Primarily the faiths reportedly working with dance in worship are Christian and Jewish, but as reported there are the Sufi, the Hindu and doubtless others throughout the world that we have not heard or written about.

"Dance is becoming once again a part of man's expression of his communication with his gods and his fellow man. Sacred Dance is being joined to dance in new expressions of contemporary religion." ("Dance and the Church" by Florence C. Whipple.)

LETTERS TO THE EDITOR

From Mary Jones, Christian Dance Fellowship of Australia, P.O. Box 373, Milson's Point 2061:

"Thank you so much for sending us the missing issues of SDG Journal - it was good to catch up and to complete the files; I really appreciate your taking the trouble to send them.

"Glad you enjoy 'Leaping'. It was fun to attend the conference at Berkeley last August and I think we have at least one member who will be at the 25th anniversary session this summer. Hope it all goes well..."

*

From Martha C. Yates, Past President SDG, PO Box 129, W. Barnstable, Cape Cod, Ma. 01668: April 14, 1983:

"It would seem important to re-inforce at this time the importance of retaining the network of sharing we have built into the JOURNAL publication. This becomes a resource - I never throw one away - and a history as well as a good, rich interpretation of what SDG members are doing as a cross section.

"Sometimes dates get a little off because of printing delays but in the long run, Regional 'doings' are important and provocative wherever we are functioning in dance. Perhaps a good way to go would be to have both articles and regional reporting but concentrate on a review of Guild Chapter activities in a late Winter or Spring issue.

"Critical to all this, of course is that all Regions gather material early and get it to Toni' for including in the JOURNAL. What a wealth of participation and creativity we draw upon in this ever expanding association, SDG. And our JOURNAL allows all of us to share in this beautiful network of dance in worship across the country. Cheers to you Toni' for this great job you do for all of us."

*

From Dr. Faith Clark, 906 Stadium, Macomb, Ill.:

"Just finished exams and grading and am now offi-

cially on sabatical leave. Before I take off for the East, I wanted to drop you a note about the SDG JOURNAL. Somehow it has lost a lot of it's personalness. I guess I'm not crazy about the loose sheets and lack of update from the regional people. It seems to be becoming the views of a very small group of people. I don't know the new Board, but I do know you. I can't remember when the membership list has been included...."

** ** ** * Recommended Reading * ** ** **

1.

Note: Please correct the Zip Code for the Sharing Company address noted at the beginning of the ANNOTATED BIBLIOGRAPHY ON DANCE AND RELIGION sent to all SDG members in January. The address should read: The Sharing Company, P.O. Box 2224, Austin, Texas 787682224.

2.

"Liturgical Dance Movement" a practical guide by Nell Challingsworth, Mowbray, London & Oxford $4.95, 1982

"This booklet provides guidance for congregations who may wish to re-introduce dancing in the service of the Church. Basic movements and exercises with diagrams, eight lessons and examples of five choreographies, are all given in a straightforward, practical way.

"Mrs. Challingsworth has spent her life teaching dancing, and for the last ten years has become a world specialist in liturgical dance. An Australian by birth, gaining her dancing qualifications in England, she was one of the founders

of Christian Dance Fellowship in Australia. She nowlives in Melbourne but travels widely giving lectures."

3.

"Dancing with Creation" by Martha Ann Kirk (available for $6.95 plus $1 for postage/handling from The Sharing Company, P.O. Box 2224, Austin,Texas 78682224.) New in 1983 is this book by Martha Ann Kirk. Many candid photographs of the dances described give one a sense of the enormous life affirmation in the thirteen traditional Mexican and Native American dances used in the Catholic churches of the southwest. But the descriptions and photos help one create these dances helpfully in worship of Protestants as well as Catholics to sense a closer relationship with the earth. Five chapters provide thorough background on the history of these dances and dance in Mexican and Indian groups that are Christian. Those who enjoyed her earlier booklet on "Mexican and American Indian Dances in Christian Worship" will find this book much more informative and helpful with its many photographs and more detailed descriptions and historical data. These dances not only help us affirm the earth at a time we need to feel greater affinity for all of creation; but the dances also help us take ourselves less seriously. The playfulness in some of the dances is also greatly needed in contemporary worship.

Reviewed by Doug Adams

4.

"Dancing Christmas Carols" edited by Doug Adams (revised edition 1981, 135 pages for $6.95 plus $1 for postage /handling from the Sharing Company, P.O. Box 2224, Austin, Texas 787682224). Here are choreographies for near-

ly every Christmas carol we know; and there are two or more choreographies for some carols so that everyone of all ages and abilities can join in dancing to simple folk dance patterns; and dance choirs can dance more complex versions. Joan Huff's chapter is "Updating Christmas Carols to Jazz" dance ways; Karen McClintock gives many ways to "Folk Dancing Christmas Carols"; Carla DeSola shows how there can be "Moving to Carols in Liturgy"; Margaret Taylor shows "Dancing Carols with Children," Judith Rock shows historic "Dancing Carols"; and Doug Adams discusses "Dancing Carols: An Introduction of Dance in Worship." All those chapters provide dance for everyone. Then in the second half of the book, there are chapters to help dance choirs in worship: Erika Thimey's "Dancing 'The Ceremony of Carols'", Mary Craighill's "Dancing 'A Christmas Carol' and 'The Cherry Tree Carol'", Virginia Shuker's "A Pageant of Christmas Carols," and Margaret Taylor's "Dancing Christmas Carols with Youth Choirs." The carols for which choreographies are provided include: "Angels We Have Heard on High," "Alma Redemption Mater," "Amen," "Babe of Bethlehem," "Because God Loves You," "Ceremony of Carols," "Cherry Tree Carol," "A Christmas Carol," "Christmas Concerto," "Deck the Halls," "Do You Hear What I Hear," "Glory Be to God in the Highest," "Go Tell It on The Mountain," "God Rest Ye Merry Gentlefolk," "Good Christian Folk Rejoice," "Good King Wenceslas," "Here We Come a Wassailing," "I Wonder as I Wander," "Io Son Un Pellegrin," "Jazz Gloria," "Jingle Bells," "Joy to the World," "Lord of the Dance," "O Come All Ye Faithful," "O Come, O Come Emmanuel," "O Holy Night," "O Little Town of Bethlehem," "Tallis Canon," "The Twelve Days of Christmas," "We Three Kings," "While By My Sheep."

Reviewed by Doug Adams

5.

"Sacred Dance with Senior Citizens in Churches,

Convalescent Homes, and Retirement Homes" by Doug Adams (1982, 20 pages, for $3.00 plus $1 postage/handling from the Sharing Company, P.O. Box 2224, Austin, Texas 787682224.) Here are ways to dance Christmas carols and other hymns with senior citizens even if they are in wheel chairs. Complete ways are detailed in dance "O Little Town of Bethlehem," "O Come, O Come Emmanuel," "Joy to the World," "O Come All Ye Faithful," "Hark the Herald Angels Sing," "We Three Kings," "Silent Night," and much more with older adults in churches or convalescent homes. Doug Adams has adapted many of his choreographies to work with senior citizens and especially with those who have limited mobility. Here are ways to dance Christmas carols to vitalize worship for those who can no longer leap in the air; and here are ways to add zest and enthusiasm through movement for hymns and prayers the elderly know. Doug notes, "I urge dancers to dance to convalescent homes and retirement homes where they are welcomed as often as they have strength to lead worship with dance."

Reviewed by Doug Adams

6.

"Art and the Bible" by Francis A. Schaeffer. Downers Grove, Il., 1973, InterVarsity Press. $1.95. 63 pp.
Francis Schaeffer has become one of the most respected Christian theologians of our time, causing a stir even in non-Christian circles. (see Newsweek magazine, November 1, 1982) He has a deep interest in the arts, and this pamphlet is a presentation of his basic ideas about art in Christian life. He talks first about art in Old Testament times, then goes on to suggest eleven perspectives within which a Christian view of art can take shape.

Reviewed by Janet Skidmore

7.

"Art Needs No Justification" by H.R. Rookmaaker. Available through the Vineyard Arts Fellowship, P.O. Box 7816, Atlanta, Ga. 30309. $2.25 plus 75¢ per book for postage and handling.
Among Christians, unfortunately, artists have often found themselves spending more time justifying their art (particularly if it is dance) than doing it. While Rookmaaker makes certain points with which I disagree, (such as his idea that the musical comedy format of "Godspell" is inappropriate for presenting the Lord's passion) his overall thinking is a balm to my spirit. He explains why being an artist is all right, even a commendable activity, for a believer in Christ.

Reviewed by Janet Skidmore

8.

"Dance the Carols" Boing out on Christmas eve (This article appeared in the DECEMBER 1981 issue of A.D.)

On Christmas eve, as in past years, students from Pacific School of Religion will dance and sing Christmas carols in nursing homes, jails, old downtown hotel lobbies, shopping malls and lonely bus stations in the San Francisco Bay area.

PSR Professor Doug Adams explains, "There is no more desolate place than a downtown bus station at midnight on Christmas eve. A few individuals are sitting alone when we enter with our singing and dancing. But they join in and are sitting together and talking by the time we leave. I urge Churches to move their Christmas eve worship services and carol singing out of church buildings and into the community where the word yearns to become flesh through a touch of the dance."

Adams, the author of two books on dance, points out that "historically and theologically for Christians the form of worship and dance is not the circle

where we turn in on each other and go over the same ground again and again but the processional march where God leads us out beyond ourselves. Meaningful new forms of worship are gifts that take place where we meet others who cannot come to our church buildings. Especially Christmas eve worship should find these forms, for 'carol' means 'dance' and in the Aramaic that Jesus spoke, 'rejoice' and 'dance' are the same word. Hence, Jesus is quoted as saying 'Rejoice and leap for joy!' (Luke 6:23). And the good news is that such rejoicing will occur in the most depressed conditions."

Titles of Adams' books are Dancing Christmas Carols and Congregational Dancing in Christian Worship.

Submitted by Doug Adams from December A.D. 1981

"BIT" REVIEWS

From St. Louis Globe-Democrat, April 23-24, page 13A: Dancing in church - Liturgical dancing stages a slow, steady comeback by Albert L. Schweitzer

"When Gloria Weyman begins talking about dancing as worship and people give her that wry, unsympathetic smile, she has a favorite story to tell.

"Five years ago, Mrs. Weyman, co-author of 'Dance for God' and 'Dance as Prayer,' was scheduled to speak at a diocesan conference with the understanding from a certain Michigan bishop that none of her dance participants would perform in a church sanctuary.

"When the bishop arrived at the church to observe

one session of the conference, the parish priest asked the bishop to reconsider. The priest had seen Mrs. Weyman's dancers perform and knew their act to be quite tame, as well as in good taste...

"Not only did the prelate stay to see the dancers perform but he cancelled his appointments for the rest of the day to learn more about liturgical dance, a rediscovered art form that is rapidly growing in popularity.

"'There's been an explosion in the arts during the last 20 years, with more people going to hear music concerts and see dance concerts,' said Carla DeSola, director of the Omega Liturgical Dance Company in New York. 'And more people are seeing how dance can be a part of the liturgy.'

"Mrs. Weyman, executive director of North American Liturgy Resources in Cincinnati, and Miss DeSola were among six liturgical dance specialists who took part in the sixth annual Pastoral Musicians' National Convention during the past week....

"Of all the topics discussed during the four-day convention--...dance was the subject that many convention participants said would be getting the most attention in coming years.

"'As in all the arts, it has to be done well and cannot be something added on (to the Mass or in other worship services),' said the Rev. James T. Telthorst, director of the office of worship of the Archdiocese of St. Louis....

"Whatever future dance has in the Catholic Church Father Telhorst and the dance specialists agreed it will never become so common as an everday or even a weekly event.

"...In Indonesian and African religions, dance has always played an integral part. But in Western culture, it has, for the most part,

fallen into disuse. Yet various Catholic commentators have noted that the Mass, rich with its symbolism and gestures by the priest, can be interpreted as a dance. This was one of the insights of Monsignor Ronald Knox's book, 'The Mass in Slow Motion,' written in the 1940's.

"Dance specialists at the St. Louis convention stressed the point that dance should be seen as an art form much like music; it is there to enhance the worship service and amplify the praise of the Lord.

"'People in the congregation are not dancing themselves, but they can realize a spiritual con - cept coming from dance,' said Miss DeSola, author of 'The Spirit Moves.' 'It can lead people to a sense of the presence of God. An ecstatic leap, for example, can give one a sense of freedom.'

"...Mrs. Weyman said a basic rule of thumb should be that dance should serve a 'ministerial function.'..."

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From Press, Friday October 29, 1982, Healdsburg,Ca., Religion, "Love of dance combined with love of the church" by Celia Talbot

"Bishop's Ranch overlooking the golden vineyards of the Russian River Valley near Healdsburg is an Episcopalian retreat for the brothers of the Society of St. Francis.

"Mt. St.Helena looms beyond the lower hills near Healdsburg and this view is visible from the dance studio of Brother Lee Brunner, a novice in the order who is teaching a class entitled 'Movement in Meditation' on Sunday afternoons through Dec. 5.

"He says this serene vista helps him conduct his classes in a form of liturgical dance he

has developed in the past few years, a dance he describes as 'my own way of praying in the midst of dance.'

"The classes are based on a contemplative dance technique 'drawn from both the classical ballet movement vocabulary and modern dance idioms, as well as traditional monastic exercises.'

"The 31-year old novice, a former member of the prestigious American Ballet Theater in New York City, says he also teaches his students 'an awareness of .breath' which 'evokes an inner quiet and stillness from which the dance springs forth, unselfconsciously.'

"The development of his own method of liturgical dance grew from Brother Lee's interest in two fields, religion and dance. That interest pulled him in two different directions until he found, several years ago when he was dancing with the Louisville Ballet that he was 'overcome with the sense of how right dance is for worship.'

"The teacher recalls, 'I knew there were ways in the past to use dance to come to God.' A student at a Baptist seminary at the time, he was dancing in the ballet, 'The Shakers,' with the Louisville Ballet. 'The Chinese use T'ai chi and there are forms of eastern yoga. I searched through cultural traditions and found that a sect of the Russian Eastern Orthodox Church used meditation through breathing rather than through images.'

"Before he could firm up his beliefs about religious dance, he was awarded a scholarship to the American Ballet Theater. His love affair with dance pulled him away from entering the Anglican Franciscan Order, and he danced with the ballet company two years.

"But his old love, the church, still beckoned and he remembers, 'The American Ballet Theater was wonderful, but the other side of me was still

searching and I started using exercises in ballet as my own way of praying. I thought, "Why am I not happy?"'

"During that time, he was also working with the Franciscans in art and dance therapy, and he found that the order was 'open to new ways to serve God.' Yet he was committed to dance, and he continued to perform, giving solo concerts in New York until he discovered that dance and the church could be combined by serving in the Societyof St. Francis, the Episcopalian order.

"He became a novice in the fall of 1980 in New York. Now, under the discipline of the Anglican order, he lives in San Francisco and works with Margaret Jenkins, a modern dance teacher. His liturgical dance method is taught at workshops in the Bay Area, and he did the choreography for the ballet, 'The Little Prince,' at St. Stephen's Church in Belvedere...."

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Newsletters - Ads - Etc -

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1.

Rocky Mountain Sacred Dance Guild has a newsletter: Address: Ann Blessin, 762 Olive Street, Denver, Co. 80220. Publishes three times a year.

2.

Sacred Dance Guild, 3917 NE 44th Street, Vancouver, Wa 98661 has a newsletter: Jane Rickenbaugh, Chairperson.

3.

The Arts in Worship, Liturgy and Music and The 1983 Convocation on Hymnody, July 10-15, 1983, Wittenberg University, Springfield, Ohio. Noralie McCoy is in charge of Liturgical Dance.

4.

On May 1, 1983 the Rocky Mountain Sacred Dance Guild presented "Canticles, Psalms, and Bells" in Denver, Co.

5.

Leaping is the Newsletter of the Christian Dance Fellowship of Australia, P.O. Box 373 Milson's Point, N.S.W. (02) 929-4988 Australia.

6.

Carol Conway Dance Company, Washington Square Church, 135 West 4th St. Concert April 21-24. Technique, Repertory, Composition, Improvisation, Summer Dance Workshop, June 6-25, 1983, 35 Bond Street, New York, New York.

7.

Alleluia Dancers, La Casa De Maria, 800 El Bosque Road, Santa Barbara, Ca 93108, "Praise Him in the Dance" Workshop, August 12-17 or August 12-14 or August 14-17.

8.

Contemplative Movement Studies, 3 weeks June 25-July 17; Dance Movement Studies, 4 weeks July 18 - August 12; Dance Therapy, 4 week program July 18-August 13,

Naropa Institute, 2130 Arapahoe Avenue, Boulder, Colorado, 80302.

9.

Joan Sparrow reports a Sacred Dance Newsletter for New England, $3 for 4 issues, Bonnie Meier, Editor, Emmanuel Church, 15 Newbury Street, Boston, Ma. 02116.

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NEWS OF SACRED DANCE ACTIVITY

(Alphabetically by States)

(Editor's Note: This is the material in answer to a request for Advent and Christmas programs and ideas.)

AUSTRALIA -

From Leaping 16, November 1982, Newsletter of Australia Christian Dance Fellowship:

"Christmas Surprises" by Sally Torr

The Church looked magnificient with all the Christmas decorations and the church was overflowing with people.

Everything was right - the Minister was happy with our dances, we believed we were doing the right thing, the dances fitted into the service, everyone knew their entrances and exits, and the dancers were well rehearsed.

Surprise, surprise, always be ready for the unexpected!

Our first dance was to the carol "Joy to the

World". Two of us were to do this dance with great exuberance and joy, whilst a flautist and a singer were to accompany us. The flautist commenced to play, we ran down the aisle, did a twirl at the front and started our dance while the singer sang. Then it happened - the singer got the verses muddled and sang them in the wrong order. The girl I was with said "what will we do?" My reply out of the side of my mouth was "keep smiling and dancing joyously" as I thought - Lord help - nobody will know that we are not doing the correct movements to the words. Nobody in the congregation noticed the mistake and of course when we ran down the aisle and were well outside the church we immediately worked out how we "would bash up the singer and never speak to him again!"

Our second dance was to the carol "O Come all ye faithful" and this was to be the last hymn. Our minister gave a rip roaring evangelical sermon and he invited people to come forward during the last hymn for prayer. The minister had totally forgotten that we were doing a processional dance down the aisle. Nevertheless the dancers and those going forward seem to blend in quite well, in fact we provided a camouflage for those who felt shy about going forward.

The Minister closed the service and because of the response, he decided to stay at the front of the church and counsel people. However, the Minister had not told anyone to shake hands with all those who were leaving - so guess who got to shake hands with a congregation of approximately 300. Me - the dancer - and by the last hand shake I felt like the Queen Mother. Some of the people said funny things like was I the minister's wife and did he mind me dancing.

So be prepared for anything and remember nothing can beat a sense of humour.

CALIFORNIA -

From Doug Adams, Berkeley, Ca:

(Ed. Note: The following came in with reference to Lent, Easter and Pentecost, so it is included.)
Move Through Changing Moods of Lent, Easter and Pentecost with Arts in Worship-Education was a workshop conducted at the Pacific School of Religion on March 12, 1983. The workshop included "Dance with all Ages" by Margaret Taylor, "Climb into Bible Stories" by Margie Brown, "Mime-Dramatize Easter" by Mike Moynahan, and "Dance Easter Carols" by Doug Adams.

ILLINOIS -

Toni' Intravaia reports two events: She danced "The Tears of St. Peter" with music by Orlando di Lasso with the Choir of the First Presbyterian Church and the Carbondale Recorder Consort on March 13 and on Good Friday danced "The Journey of Everyman", based on the Stations of the Cross, at St. Francis Xavier Church, Carbondale.

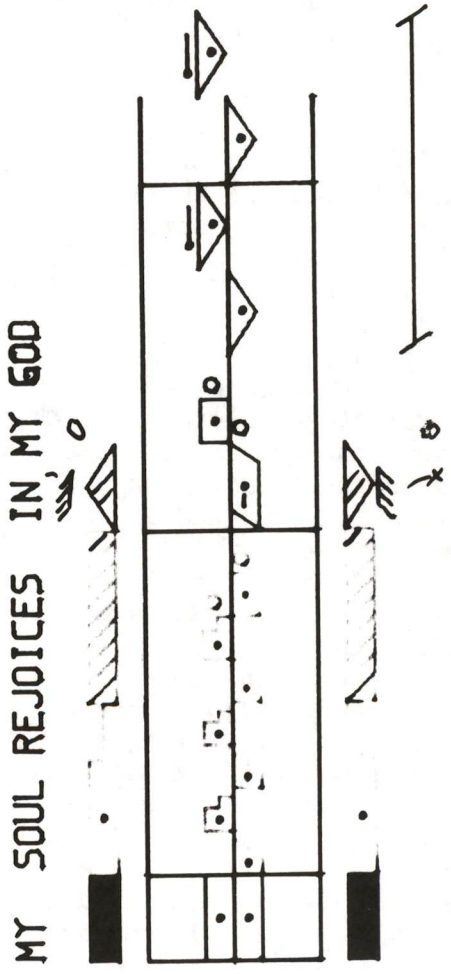
INDIANA -

From Ann Harmeson Hardacre, Anderson:

Our group, the Ann Harmeson Liturgical Dancers have been active. We presented a program for the National Evening Musical Assoc. Basing the presentation on Ecc. 3:4 - There's a time to weep and a time to laugh, / A time to mourn and a time to dance..." we recalled the events of Holy Week, using such songs as "Song of Celebration", "I Walked Today Where Jesus Walked," "Simple Gifts," "Joy Is Like the Rain," and "Let There Be Peace on Earth."
(Ed. Note: Ann asks those in Indiana to contact her!)

MASSACHUSETTS -

Dawn Smith from Shrewsbury reports this excerpt from the Christmas performance by Central Mass. Sacred Dance Ensemble. It was "hand-made" by a TRS 80 and HI plotter (and a lot of help from their programmer - Dawn)



MICHIGAN -

From Edgewood Sacred Dance Guild in East Lansing --We processed to "O Come, O Come Emmanuel" carrying clear glassses with candles in them in our

right hands. We varied the steps turning, stepping backwards, occasionally and spiraling as the words suggested movements, always swinging the globes or holding them away. In pairs we alternated minoring each other and a varied procession to a reading of the "Magnificat" and taped flute music of a folk liturgy version of the Magnificat.....Elizabeth L. Anderson.

MINNESOTA -

Virginia Huffine, Rochester: Seraphim III, a religious dance group of three women in Rochester made its debut on Sunday, February 6 presenting portions of Handel's "Messiah" at Christ United Methodist Church here. They danced "Oh Thou Who Tellest Good Tidings to Zion" which was choreographed by the group, and "How Beautiful Are the Feet", choreographed by Virginia. During the singing of the Hallelujah Chorus, the three dancers processed down the center isle carrying lighted candlelabra to the altar. Long, flowing vestments of soft green were designed and made to the group's specifications. The dancers formed their group as a result of a workshop in sacred dance given by Virginia last year, and have worked together since then.
(From Rochester Post-Bulletin January 28, 1983: "...Seraphim are depicted in the Bible as the highest order of angels. They are creatures with six wings; hands, feet and a human voice, seen in Isaiah's vision as hovering above the throne of God. Seraphs also were depicted on Roman coins. The number three is appropriate, Huffine, said, as the number in ancient times was considered magical. It appears often in mythology, such as the three golden apples, three graces and three wishes....")

MISSISSIPPI -

From Sylvia Farris: On January 14-15 a liturgi-

cal dance workshop was held in Meridian. It was co-sponsored by St. Paul's Episcopal Church and Episcopal Church of the Mediator. The instructors were Sylvia Farris, Penny Dudley, and Donna Bea Kimbrell. All had attended the ARts in the Church conference at Kanuga, North Carolina last summer and wanted to share the experience with churches in Meridian.

The highlight of the workshop was a festive Eucharist on Wednesday January 19. It was a combined service of St. Paul's and Church of the Mediator. We danced the "Allelu" with tambourines for the processional, The Prayer of St. Francis of Assisi, the Gospel. One of the most moving parts of the service was dancing the elements to the altar with "Please Break This Bread, Lord." It was sung by Diane Gray of the Mediator choir, accompanied by guitar.

On January 21-22, Crawford St. United Methodist Church of Vicksburg hosted a liturgical dance workshop with Mary Dell Miles as instructor. On Sunday January 23, the dance troupe from Crawford interpreted "The Lord's Prayer."

The Alba Dance Ensemble, directed by Sylvia Farris danced for Methodist groups, Baptist groups, for several civic clubs in Meridian and other cities in Mississippi and took part in a Presbyterian service at Meridian Naval Air Station chapel and shared the dance in many services at St. Paul's and Church of the Mediator.

NEBRASKA -

Mary Sullivan of Omaha writes: "I just finished the book "The Body at Liturgy" by Joe Wise. The book refers several times to Ted Shawn's "Credo". (Ed. Note: The Journal editor does not have this. She has "Three Prayers" by Ted Shawn which will be available at the SDG Conference this August!)

From Dorothy Hill, Omaha: On October 15-16,1982 twenty-five persons of all shapes, sizes, colors and faiths gathered in Omaha, Nebraska to learn about sacred dance from Constance Fisher of Denver. Dances from Ms. Fisher's two books, Dancing the Old Testament and Dancing with the Early Christians were learned by all, as well as several contemporary selections. Favorites included "Tzadik Katamar", "Sabath Prayer", "The Pilota", "The Lord's Prayer", "Lord of the Dance", and "Eli, Eli". The workshop concluded with a worship in which participants choreographed sections to be shared with the total group.

The event was a success and brought new inspiration to sacred dancers in Omaha.

NEW YORK -

From Elaine Hanson-Hysell, Rochester, performed at the Third Presbyterian Church on December 19: The title of the presentation was "The Joyful Mystery," the Christmas story told in narration and dance. Elaine choreographed the numbers with six dancers, six candlelighters, 3 angels and a soloist for Mary. Elaine danced Gabriel in one section. There was concentration on entrances so the congregation was very aware of being part of the whole work, and they sang some of the carols. Music selections came with the script. Two choirs were used - one adult and one children's- with organ accompaniment.

*

From Joan Huff, Oswego: The Chi Rho Dancers did "Shiboleth Base Deh" for Thanksgiving at the Presbyterian Church. They also carried the offering forward in a choreographed Doxology and then danced to the words as the congregation sang. Now they are reviving the "Lord's Prayer" dances. One version is to Malotte's vocal setting. The

other is to an antiphonal reading by Margaret Taylor in her book, A Time to Dance.

For Pentecost the Chi Rho Dancers are planning a church birthday celebration to a jazz selection which will emphasize asymmetry and angular movements (see MacLeod, Dancing through Pentecost).

*

Constant Durant of 3 Chester St., Schenectady, has written that she is available for services and workshops - and is most interested in harvest dances. She has danced at St. Helena Church, Bronx, Temple Sinai, Saratoga Springs, and the Roman Catholic Diocese of Albany at St. John's Spiritual Center, Valatie.

*

New to central N.Y. is Barb Petry, 1306 Westcott, Syracuse, 13210. She is active at St. Andrew the Apostle Catholic Church and is interested in working with both children and senior citizens.

*

The Carol Conway Dance Company presented its third New Choreographers Series on June 3 and 4 at the Carol Conway Studio at 35 Bond Street in New York City.

OHIO -

From Kathryn Mihelick, Kent: Two workshops in sacred dance were given in Ohio. One was directed by Father Lloyd Stephensen and addressed the place of "movement and dance in a religious worship" context, at the Imani Center, Cleveland, Ohio. The other was sponsored by the United Christian Ministries of Kent State University, Kent, whose representatives invited Kathryn Mihelick to give a day-long workshop to promote sacred dance throughout the area. A closing service incorporated a

group expression of the Beatitudes done by the workshop participants culminating from the day's movement experiences, and two other dances Kathryn Mihelick choreographed. One was performed by a trio to the "Gloria," music composed and performed by Thomas G. DeFrange. The other, a solo, was a presentation on a theme probing the crucifixion as it relates to individual responsibility throughout the ages. Readings from "God Is No Fool," by Lois Cheney, juxtaposed with music from John Michael Talbot's Mass established background for the movement.

Another exciting opportunity to foster greater understanding of sacred dance this spring was an invitation to present a workshop at the Dance Section Workshop of the South Carolina Association of Health, Physical Education, Recreation and Dance held at Converse College, Spartanburg, S.C. The participants were curious about this dance "form," but very open and, ultimately, very responsive!

Kent State University Newman Center's Christmas Midnight Mass included liturgical dance as part of the "Processional"' "Holy, Holy, Holy" (Choreography for this composed by T. DeFrange will be forwarded to be placed in the SDG files and shared with members.);"Communion Meditation"; and "Recessional". The movement interpretations of thedancers were well received by the huge crowd which attended the service in the ballroom of the Student Center. The song "Beautiful Mother," taken from the St. Louis Jesuits album provided the inspiration for Kathryn Mihelick's communion meditation solo and was a touching experience for her, personally, in the context of Christmas celebration.

Sacred dance was extended to Canton, when the Kent dancers were asked to perform at two churches. As part of its regular Sunday worship service, the Community Christian Church hosted

them for a guest lecture on "Why Liturgical Dance?" and a presentation entitled "I Am Only One," danced to music fron Neil Diamond's "Jonathon Livingston Seagull" and Lois Cheney's poetry read by Janis Dengler.

In March, on the occasion of the fortieth anniversary of the Catholic Diocese of Youngstown, Walsh College in Canton sponsored a philosophy-theology symposium addressing the question "Is the aesthetic experience a religious experience?" Guest artist for the symposium was noted composer C. Alexander Peloquin, who climaxed the event by conducting his own Lyric Liturgy which provides special orchestration specifically for liturgical dance. An eighty-voice choir and area musicians were assembled, with a trio of dancers: Carolyn Mihelick, Claudia Von Ville and Kathryn Mihelick, in old, historic St. John the Baptist Church. The dance was a "first" for St. John's, but, fortunately, may not be the last. The following is an excerpt from a letter received from Associate Professor John G. Trapani, chairman of the event: "I have heard nothing but rave reviews concerning the dance, and even those who otherwise may have entertained some anticipatory reservations conceded with enthusiasm that they found the inclusion of the dance in the liturgy meaningful, inspiring, and artful.....I am already spreading the seeds for a repeat performance."

Kathryn Mihelick is developing a week-long program in religious education for children through movement in conjunction with a summer Bible school at Holy Family Church, Stow, Ohio. Share ideas with her: 2292 Lynnwood Drive, Stow, Ohio 44224.

OREGON - WASHINGTON

From the Sacred Dance Guild Newsletter, Vancouver, Washington: Christmas Carol Dances:
The Tripudium Step
1. This sequence, three steps forward, one step

backward, can be applied to a number of carols. Groups can move in a circle or serpentine. When caroling from house to house, or processing into the church, the tripudium step is a good choice for creating a carol dance. Try it with "O Come O Come Emanuel" or "Joy to the World."

2. "O Come All Ye Faithful": Using the tripudium step, have dancers place one hand on the shoulder of the person in front of them and hold a candle with the other. Move as a serpentine through the church for a candlelight procession.

3. "We Three Kings": Form a circle with trios extending out from the center like spokes of a wheel...Move to the right during the chorus using the tripudium step, and stand during the stanza while one or a group of dancers improvises in the center. (Suggested by Doug Adams).

*

WE WISH YOU A MERRY CHRISTMAS

This dance ...Christmas Carol. Form a circle a and count off by two's to form partners. All number ones will stay in their places, all number two's will change places. Begin by facing the center of the circle.

1. Place your hands on your hips and take three small steps R L R while looking to your right and greeting the person on your right, while singing "Wish wish you..." Repeat to the left while singing "A Merry Christmas."

2. Partners put their hands on each other's shoulders and make a complete turn. Two's move to their new partners while one's stay in place. This is done to the second "We wish you a Merry Christmas."

3. Repeat 1 and 2 while singing "We wish you a Merry Christmas and a Happy New Year."

4. Take four steps R L R L toward the center

of the circle on "Good tidings we bring" and four steps backward to your place on "To you and your kin."

5. Repeat 1 and 2 as you finish the song, "We wish you a Merry Christmas and a Happy New Year."

Repeat the whole dance several times to include everyone in your Merry Christmas greeting.

Choreographed by Ann Schneider

JINGLE BELLS

Take a partner and form a double circle.

1. Verse
Link elbows with your partner. Beginning with the word "Dashing" take 16 prances forward in a circle. Beginning with the words "Bells on bob-tails ring", take 16 prances backward.

2. Chorus
Face your partner.
Jingle bells - clap your own hands two times.
- clap your partner's hands one time on the word "bells".
Jingle bells - repeat
Jingle all the way - clap your own hands 4 times.
clap your partner's hands one time on the word "way".
Oh what fun - Link right elbows with your partner and turn around in a circle towards your right, in eight steps.
Jingle bells,
Jingle bells,
Jingle all the way) Repeat as before
Oh what fun - Link left elbows and turn toward your left in 8 steps.

This dance may also be done moving freely in space rather than in a circle.

Choreographed by Claire Semon

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From Western Ballet Theatre, Maryhurst:

Open the Gate, a lecture demonstration on May 27 and 28 featured Tai Chi Ch'uan (a Chinese form of movement and meditation), Hesychasm (a contemplative awareness of breath developed by the early Russian monasties, taught in conjunction with elementary yoga postions) and Hymn of Jesus (prayer as dance, group movement to the "Hymn of Jesus" by Gustoultost, musical arrangements by Joseph Cook). Lucia Mirrachi, Brother Lee and Jone Cone were the leaders.

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News on Pacific School of Religion:
A CENTER FOR "DANCE & RELIGION"
Contributed by Doug Adams

The site of this summer's August 1-5 SDG Festival is Pacific School of Religion, located one block north of the University of California in Berkeley, California. From the front steps of P.S.R., one overlooks the Golden Gate Bridge and San Francisco to the west and the University of California, Berkeley, to the south. Founded in 1866, it is the oldest seminary west of the Mississippi River. It is interdenominational with students and faculty from twenty-four different Christian denominations, Protestant and Catholic. And within two blocks are six other seminaries with which P.S.R. has open registration so students may take classes at any of the seminaries and at the University of California Berkeley without added cost. (Also that same arrangement is true with Mills College and its fine dance department.)

P.S.R. specializes in the performing arts related to religion. As Doug Adams, chair of the "Christianity and Arts" department notes, "With over 250 courses offered each semester just at the seminaries here (and not to speak of the

thousands of other courses at the university a block away), the biggest problem students have is choosing which courses to take!" The curriculum in dance is enhanced by not only the dozens of courses in "religion and dance at P.S.R." where a new dance floor has been installed in the new classroom building" but also by the many other courses in related arts: e.g. "Liturgical Mime," "The Bible On Stage," "The Theatrical Work of Liturgy," "Theatre and Theology," and much more.

One may earn a M.Div., M.A., or Ph.D. in "dance and religion" at P.S.R.; and dozens of students are specializing in the dance at P.S.R. along with many other students in related arts. And hundreds of future ministers take dance courses at PSR each year. And some five thousand ministers and laity have taken the one day workshops in "religion and dance" offered at PSR since Doug Adams' arrival there in 1976. "Having many other persons interested in dance is a major feature of the program here; for here you have a peer group in dance where at many seminaries a dancer is alone," Doug Adams notes. There are 20 students in PSR Community Dancers that meet twice a week for technique and choreographic sessions with Cindy Winton-Henry and Lou Roberts. That group dances in worship services at many of the area seminaries and churches. One week they danced in a PSR chapel service and in worship at the Episcopal seminary and at the Franciscan seminary. Judith Rock also teaches dance at PSR and with Cindy Winton-Henry and Phil Porter directs the Body and Soul Dance Company that tours nationally. "There are 36 Ph.D. students in 'religion and the arts;' and most of them have an emphasis on the arts related to church life: mostly worship, but some in counselling, ethics, church history, biblical studies, etc" adds Doug Adams.

(Ed. Note: The conclusion to this article will be contained in the Fall Issue of the Journal.)

ANOTHER HIGHLIGHT OF THE 25th SDG ANNIVERSARY

In conjunction with the 25th anniversary Sacred Dance Guild Festival at Pacific School of Religion, August 1-5, 1983, the DeYoung Museum of Art (the premier west coast art museum located in Golden Gate Park of San Francisco) will present an exhibition on dance in art. The exhibition will include numerous art works (visual art and sculpture) showing dance through history. And some artifacts from great dancers will also be included (for instance, Loie Fuller's 40 foot long scarfs used in her dancing). Doug Adams will hold one of his afternoon workshops at the museum during the SDG Festival so that registrants may survey the collection and learn how to generate choreographies out of great art works.

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Exciting EXCITING Exciting EXCITING Exciting

The previous high attendance was the 1979 Beverly, Massachusetts Festival with 117 people in attendance from 21 states; but only 27% of those persons came from more than 500 miles beyond Beverly, Massachusetts. But this Berkeley festival has 135 people already preregistered by the end of March with four months still to go; and 75% of those come from further than 500 miles away with 30 states represented so far and two foreign countries (Canada and Australia). It is evident that more people will come to Berkeley,California (and they will come from further away and from more other areas) than will go east to Massachusetts. Whereas only nine people came from west of the Mississippi River to Beverly, Massachusetts in 1979, we have 68 people coming from east of the Mississippi River to Berkeley. Understandably in the summer there is a larger flow of persons to the mild climate of California; but GO WEST seems to be an important part of the consciousness in America.